

AGO NEWS

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Medieval and Renaissance Manuscripts

The Glory of the Page

FASCINATION WITH THE WRITTEN WORD IS PART OF THE history of civilization. For the first time in Toronto, the range of brilliant achievement in painting and design on the pages of treasured books 500 to nearly 1,200 years old may be experienced firsthand through the exhibition *The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts from Glasgow University Library*; Sam and Ayala Zacks Galleries; October 16, 1987 – January 3, 1988; organized by Glasgow University Library for the Art Gallery of Ontario; sponsored by Brascan Limited.

BY FRANCIS BROWN

By October 16 the Zacks Galleries will have been transformed into a Romanesque cloister, a jousting tent, a scriptorium, and a baronial hall – a setting designed to lend atmosphere to this exceptional exhibition. *The Glory of the Page* contains no less than 148 volumes dating from the ninth to the sixteenth centuries. It is the most comprehensive exhibition of manuscripts and early printed books ever to be seen in Canada. The range is remarkable: splendid Bibles and other devotional works such as exquisite Books of Hours, writings of classical authors, and more practical items like legal and medical texts. Three of the highlights are illustrated and discussed briefly below.

The Hunterian Psalter c.1170

The Hunterian Psalter is one of the truly great monuments of English Romanesque art, its treasured status attested to by the fact that after more than 800 years its pages still retain their original brilliance and vivid colours. The scene of the Ascension is typical of the book's overall opulence. Christ is carried aloft into the heavens, while Mary stands with the disciples who gaze upwards with rapt expressions of wonder and awe. The linear treatment of these figures is peculiarly English, and their attenuated forms are further removed from everyday reality by their placement against a burnished gold background. Such lavish use of gold leaf was actually quite rare in England before this date – the monks often worked in drafty cloisters, and there was an obvious danger that the slivers of precious metal would blow away before they could be applied to the page!

This magnificent volume was once known as the York Psalter after its possible place of origin. It has now been renamed in honour of Glasgow University's greatest private benefactor, Dr. William Hunter, the eighteenth-century physician whose priceless collection accounts for well over half the items in the present exhibition.

Boccaccio, Fall of Princes c.1470

The transition from the Middle Ages to the Renaissance brought with it innumerable changes, and man's new outlook and interests were faithfully reflected in the types and styles of manuscripts that were produced. Knowledge itself was no longer the exclusive preserve of the monasteries, and the growth of universities throughout Europe encouraged the study of secular authors, both ancient and modern.

One of the most popular writers during the Renaissance was Giovanni Boccaccio (1313-1375), whose romantic tales provided artists with an inexhaustible supply of inspiration. The introductory page to this French translation of the *Fall of Princes* integrates text and miniature within a beautifully detailed floral border. Boccaccio himself is the rather portly figure at the left who directs our attention to Dame Fortune with her victims on a wheel – the original Wheel of Fortune! These victims include a number of crowned heads, and many of their equally aristocratic companions wear the familiar Burgundian steeple headdress, fashionable only from about 1460 to 1475.

The anonymous creator of this elegant image was a painter of considerable ability, with a sophisticated sense of colour and a particular interest in natural appearances. The landscape is especially fine, the blue sky lightening as it approaches the horizon. Despite this close observation, to ensure the visibility of his figures he has happily allowed them to tower over the foreground trees.

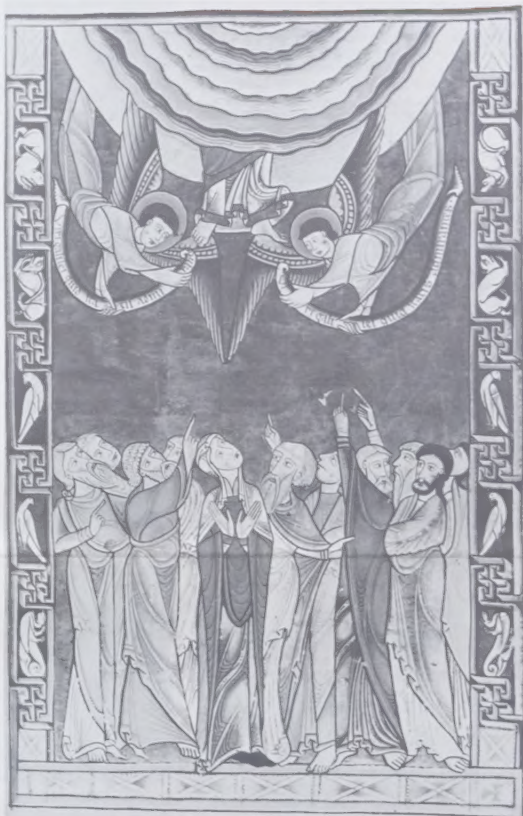
Breviary c.1478

The introduction of printing from movable type in

Right: *The Hunterian Psalter*, England, c.1170; vellum, 29.2 x 19.1 cm. The Hunterian Collection of Glasgow University Library. The pages of this magnificent book, once known as the York Psalter, will be turned periodically to allow more opportunities for viewing.

Below left: *Boccaccio, Fall of Princes*, Paris, illustrated c.1470; vellum, 33.1 x 24.6 cm. The Hunterian Collection of Glasgow University Library. This is the introductory page to the French translation of the text written almost a century earlier by one of the most popular authors of the fourteenth century.

Below right: *Breviary*, Venice, c.1478; printed on vellum by Nicolaus Jenson, 32.8 x 23.4 cm. Collection of Glasgow University Library. This page is an extraordinary example of virtuoso illusionism.



the mid-fifteenth century had a profound effect on European culture, since books could be produced faster and cheaper. To begin with, printed books tended to follow the format of their manuscript predecessors, with the letters designed to imitate the writing of a scribe and spaces left for later illumination. The main difference was that printers tended to use paper, although in the case of elaborately decorated volumes



like this Roman Breviary they continued to rely on the durability of vellum (carefully prepared animal skin).

The Resurrection shown here is fairly conventional, but the page as a whole is an extraordinary example of virtuoso illusionism. The columns of the text appear

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"A Nice Historian of Manners"

DIRECT FROM ITALY, AN EXTRAORDINARY ARRAY OF ARTISTIC talent will descend on Toronto during the *Italy on Stage* arts festival in October. The AGO is participating in the celebrations with a small but special exhibition of 18th-century Venetian paintings. **Pietro Longhi: The Paintings in the Palazzo Leoni Montanari**, Trier Gallery, October 3 – November 29; sponsored by the Istituto Italiano di Cultura in Toronto, and the Banca Cattolica del Veneto.

BY DAVID McTAVISH

Pietro Longhi was an eighteenth-century Venetian genre painter. He painted small canvases of everyday life, concentrating not on scenes of the life of beggars and bawling peasants, but on well-to-do Venetian patricians being amused or indolently amusing themselves. The latter class paid high prices for these pictures and hung them in their private rooms where they were inaccessible to the tourists who crowded the decaying city.

"Speaking caricatures" is what one contemporary Venetian called Pietro Longhi's pictures. It is true that Longhi's figures do sometimes strike poses, but they do so a little awkwardly. Rarely does Longhi hold his periwigged gentlemen and languorous ladies up to read ridicule: he was not a moralizer as was his English counterpart William Hogarth. Nor was Longhi interested in the heroic rhetoric of his Venetian contemporary Giambattista Tiepolo, whose grand manner found favour both in Venice and in much of aristocratic Europe. Rather, Longhi's pictures provide a subtle play of glance and understated gesture, a naïve delicacy without overt poignancy. "There is no tragic note anywhere," wrote Berenson early in this century about Longhi's work. "Everybody dresses, dances, makes bows, takes coffee, as if there were nothing else in the world that is wanted doing." For us, of course, there is an ironic note, for these idle pastimes staged in windowless rooms represent a way of life that did not last. This world collapsed utterly when Venice ignominiously capitulated to Napoleon in 1797.

Copies are dubious compliments

Pietro Longhi witnessed much of the eighteenth century. Born in 1702, he was six years younger than Giambattista Tiepolo, five younger than Canaletto. The most important part of his training took place not in Venice, but in Bologna with Giuseppe Maria Crespi. Upon Longhi's return to Venice in the early 1730s, he settled down to doing the small canvases that established his reputation, with only occasional excursions into commissions for more public – and less successful – paintings on a large scale. Although always somewhat awkward, Longhi's pictures sold well: he often did replicas of his own work, and engravings were made after many of his compositions. Longhi also received the dubious compliment of having many of his works copied by other, usually anonymous, artists. Several of these copies are included in the present exhibition. By the time Longhi died in 1785 he had seen Canova, Italy's greatest neoclassical artist, elected to the Academy in Venice.

The 14 canvases in the exhibition were not painted as a series, but instead were brought together in the nineteenth century by Giuseppe Salom, who dis-



Above: Attributed to Lorenzino Tiepolo, *Il Rinoceronte* (The Rhinoceros), oil on canvas, 56 x 72 cm. Collection of the Banca Cattolica del Veneto. It is suggested that this work is derived from an engraving of Longhi's masterpiece at Ca' Rezzonico, which depicts the rhinoceros exhibited in Venice during the 1751 carnival.



Left: Anonymous, *Il Ridotto* (The Card-Room), oil on canvas, 53 x 65 cm. Collection of the Banca Cattolica del Veneto. Although previously attributed to Longhi, this work proposes a different, original view of the "card room," where Venetian patricians and visiting foreigners used to meet, and suggests a painter from the Naples area.

played them in the Palazzo Corner Spinelli on the Grand Canal in Venice. Although the pictures eventually left that honoured site, they remained together in the possession of Salom's heirs until 1981, when the Banca Cattolica del Veneto purchased them *en bloc* at

auction. Since then, the canvases have been installed in the bank's newly renovated headquarters, the Palazzo Leoni Montanari in Vicenza. In Toronto, the paintings will be augmented by furniture from the period, on loan from private collectors, and several pieces of eighteenth-century porcelain, generously lent by the George R. Gardiner Museum of Ceramic Art.

Revealing details of human behaviour

Among Longhi's most famous paintings are those with scenes inside aristocratic palaces. An example is the charming canvas in the exhibition of the blindfolded young man and three friends, all elegantly dressed in embroidered silk, playing the game of *pignatta*. Another is the family portrait with each patrician member and retainer stiffly posed around a minuscule male heir, who stands beneath the formidable image of a celebrated sixteenth-century doge. The coffee shop and card room are subjects of other canvases, while the arcade of the Doge's Palace – the haunt of charlatans and peep-show operators – is the setting for yet others. Occasionally Longhi records real events, such as the exhibition of a live elephant in Venice in 1774. In this canvas Longhi includes himself, sketching the heavily chained beast from a vantage point at the upper left. Each canvas contains revealing details not just of dress, accoutrements, and setting, but also of human behaviour. As P.J. Mariette, the astute French eighteenth-century connoisseur, exclaimed, "What a nice historian of manners is this Longhi! [Un joli historien de mœurs que ce Longhi!]"

David McTavish is curator of European Painting and Sculpture at the AGO.

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to have been printed on a leaf of vellum that is suspended in front of the ornate architectural framework. The leaf itself is marred by a number of flyholes (imperfections in the skin, which would never have been permitted in a manuscript of this quality), and through these holes we can see the various levels of the background – from the hills flushed with the sunrise to the purple tones of the upper sky and the figures carved in low relief on the frieze. The talents of this artist, again anonymous, are almost wasted within the closed confines of a book!

The curator of *The Glory of the Page* is Dr. Nigel Thorp, Deputy Keeper of Special Collections, Glasgow University Library. He is also the author of the handsomely illustrated catalogue. The exhibition, generously sponsored by Brascan Limited, was initiated by Dr. Katharine Lochnan, the AGO's curator of Prints and Drawings. The exhibition will travel to Houston, Richmond, and the Burrell Collection in Glasgow.

A scholarly symposium, a popular lecture series, and programs of theatre and music will be held in conjunction with *The Glory of the Page*. Turn to the events listings for more information.

Dr. Francis Brown is education officer/lecturer with Adult Programs, Education Services, at the AGO.

The Glory of the Page.
Zacks Galleries. October 16, 1987 – January 3, 1988.



Pietro Longhi, *Il Mondo Novo* (The New World), 1757, oil on canvas, 61 x 49 cm. Collection of the Banca Cattolica del Veneto. The 'New World' is the popular name given to the cosmorama, the boxed-in device seen in the background, and refers to a fanciful picture of America.

Pietro Longhi.
Trier Gallery. October 3 – November 29.

BBS Budapest



WHILE HUNGARIAN CINEMA HAS ENJOYED A REMARKABLE twenty-year renaissance accompanied by considerable international success, it is not well known that its uniqueness is rooted in the special kind of experimentation that bears the stamp of the vanguard Béla Balázs Studio. BBS Budapest: Twenty Years of Hungarian Experimental Film, organized by the American Federation of Arts is an excellent introduction to Hungarian film. The Jackman Hall, October 15 - November 12; at the AGO sponsored by Carlton Inn Hotel.

BY LASZLÓ BEKE

In presenting the works of Hungarian experimental filmmakers, the American Federation of Arts has taken on a remote and exotic subject that may prove surprising to Western audiences. Almost all vanguard Hungarian films are produced at the artist-run, professionally-equipped Béla Balázs Studio (called "BBS" by its staff) or - less often - at other Budapest film production centres also represented in the BBS Budapest exhibition. Such films - far from being "independently" financed and seen only by a small circle of friends - are government supported and enjoy a wide channel of official and unofficial showings in special cinema clubs, cultural houses, and youth centres throughout Hungary. Secondly, Hungarian experimental films are concerned not only with a radical renewal of film language, but also with a rigorous unveiling of social problems (although these two strategies are not always equally present in every Hungarian experimental work). For that reason, this exhibition contains a number of innovative documentary films. Finally, Hungarian artists create not only short, lyrical films and documentaries, but also feature-length experimental films. Many works of the 1970s, including several in the BBS Budapest exhibition, fall into this category.

The guidelines for the emerging Béla Balázs Studio, drafted between 1959 and 1961, stipulated that it would function

as one section within the Union of Film and Television Artists, under the Union's theoretical guidance. During their last year of studies at the Budapest Academy of Film and Theatrical Art, students may apply for membership with their diploma films, but anyone can become a member who is invited or accepted by the membership based on their work. A five-person Management Committee will be elected by secret vote by the members for two-year terms. The subsidy necessary for the making of films will be provided by the Film Authority of the Ministry of Culture... The Management Committee of the studio will decide how the amount at its disposal is used, and its decision will be based upon the opinions of the membership.

Thus the BBS was established primarily to help young filmmakers bridge the gap between the completion of their formal studies and their assignment to direct commercial features. But anyone whose script is approved by the BBS membership may produce a film there, and this gives the organization a unique character. (Naturally, the democratic workings of BBS can always be counterbalanced by the Management Committee, and the final go-ahead for each film project comes from the Ministry, which also decides whether the completed work will be distributed or not, and under what circumstances.)

The first BBS films - primarily short, poetic works - established an approach to cinema that was substan-



Film stills from BBS productions. From top to bottom: *Punitive Expedition*, 1970, Dezső Magyar, director; *Tuesday*, 1963, Márk Novák, director; *Happy New Year*, 1974, Elemér Ragályi, director; *Shine*, 1983, János Tóth, director.

tially different from Hungarian features of that period. One of the earliest BBS productions - *Gypsies* (Sándor Sára, 1962) - proved important at least in part because it drew attention to an acute social problem; *Gypsies* opened the door for many subsequent documentaries aspiring to sociographical precision. Two other landmark films from BBS's early period are Márk Novák's *Tuesday* (1963) a burlesque of philosophical-surrealistic dimensions that had no rivals until Ildikó Szabó made *The Other Side* in 1984, and Zoltán Huszárik's 1965 film *Elegy*, a lyrical documentary on the slow extinction of horses that spoke, according to Gábor Bódy, "not so much of horses, as of... the final destruction of those who made peace without achieving true freedom. *Elegy*... was the first Hungarian film conceived in a truly filmic way!"

At the end of the 1960s and in the early 1970s short features were born which showed - sometimes open-

ly, sometimes in a disguised manner - their makers' identification with new left-wing ideologies articulated in the student movements in 1968, e.g., Dezső Magyar's 1970 film *Punitive Expedition*. And in 1969, a declaration was published under the title *We Want a Sociological Film Group!* which aimed at "achieving sociological thinking while making documentaries." The themes of Hungarian documentarists included on the one hand the analysis of problems on the peripheries of society - gypsies, commuting workers, endangered youth and old people - and on the other, the unveiling of various problems experienced by a wide range of collectives, state farms, teachers, and unions. By the end of the 1960s a new kind of Hungarian documentary began to appear, one used filmic language to reveal new truths, as did Gyula Gazdag's ironic, critical *Selection* (1969).

Filmic experiments use artistic analogies

During the same period, structuralist-semiotic methods won increasing acceptance both in the social sciences and in film theory. Several significant projects were launched in the early 1970s, including the 1973 BBS publication of over 20 scripts by filmmakers, writers, poets and musical composers under the title *Series on Film Language*, prefaced with introductory essays that emphasized the need for filmic experiments based on structuralist-semiotic and linguistic principles, and the necessity of reviving or recreating Hungarian avant-garde film on the basis of artistic analogies, especially those of conceptual art. Over half of those filmscripts were produced in the next few years, including this exhibition's *Aldrin* (1976) by László Vidovszky.

Thanks to the publication of *Series on Film Language* and related texts, several trends became evident within our experimental filmmaking: purely linguistic research (films about film); structuralist and conceptual films based on art principles; anti-films and action-films; experimental animation, and experimental feature films. Our selection for the BBS Budapest exhibition attempts to represent all these directions. Dóra Maurer's film *Seven Tests* (1982) extends her earlier work in the strictly structural mode - explorations in the simultaneous movement of camera and object, rhythmic divisions of the screen - to human subjects as a means of exploring their psychological state. Gábor Bódy has recently authored experimental features; his *Private History* (1978) recalls an earlier question: how can one use filmic means to lend new meaning to archival footage? János Tóth is a highly respected cinematographer - *Shine* (1983) is his lyrical, personal homage to filmmaking and film history. András Szirtes is represented by an early film-étude, *Dawn* (1973-80), which utilizes solarization and macrophotography. Miklós Erdély's *Dream Reconstructions* (1977) takes "film is a dream" as its metaphor; young Ildikó Enyedi was inspired by a similar interest in psychology when she made *Flirt* in 1980. Finally, two animated films in the exhibition represent the extreme poles of that cinematic form: Agnes Háy's *Diary of an Eccentric Gentleman* (1972) mixes a home-made quality with humour, while Ferenc Rókus's Academy Award-winning effort *The Fly* (1980) mobilizes the whole apparatus of state-run filmmaking in its creation. Between the two stands *Rating* (1974-82), a film by Gyula Száva that is a good example of computer animation with philosophical overtones.

Video technology explored

Various trends are less distinguishable in recent years, a period of transition marked by problems common to the whole Hungarian film industry. Still apparent is the (by now almost traditional) experimentalism, as well as documentarism. But new generations seem less interested in experimental paths than in traditional feature filmmaking, either in Hungary or in co-production with partners from abroad. Parallel to that, one may observe a new narrative developing in the past two years - paradoxically, not always on the part of the younger generation. And video technology has found its way into the making of both documentaries and features, and is being experimented with by artists. It is not unlikely that it will, in the coming years, change not only our entire film art, but the structure of our visual culture as well.

BBS Budapest: Twenty Years of Experimental Film, a touring film exhibition organized by the American Federation of Arts, the Soros Foundation, and contributions from the AFA Friends of Film, Hungarofilm, and several private individuals.

László Beke, a former director of BBS, is a film and art historian and a member of the Hungarian Academy of Sciences.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery, The Grange, and The Restaurant closed Mondays. Shops open. 14 Art Rental and Sales Gallery Inuit exhibition / closes Opera Atelier / open rehearsals 2:30 and 3:30 pm Hands On / 1:4 pm Weekend Workshops / 1:3 pm 11 Lecture <i>Colville</i> / 1:30 pm Hands On / 1:4 pm Weekend Workshops / 1:3 pm Opera Atelier / open rehearsals 2:30 and 3:30 pm Patterson book launch / 3 pm 18 Sunday Start with Art / 11 am Theatre / 3 pm Gallery School Studio / 11 am - 4 pm Hands On / 1:4 pm Opera Atelier / open rehearsals 1:30 and 4:30 pm Spectrum / La Chaine Française de TVO, 10:30 pm 25 Gallery School Studio / 11 am - 4 pm Hands On / 1:4 pm Weekend Workshops / 1:3 pm Concert Royal Conservatory of Music / 3 pm	For detailed description of programs consult the events listings on pages 5 through 7. 15 Evening and weekend tour guides needed. Application forms available. 12 This month's featured jeweller at The Jewellery Shop is Anne Barrios. 19 Taking reservations for December theatre presentation of <i>Sir Gawain and the Green Knight</i> 26 Seeking applicants to join as Volunteers.	Gallery Talks and Tours twice daily except Mondays. 16 Art Rental and Sales Gallery new installation / opens 13 Toronto Arts Week Henry Moore Tour / 12:15 pm Tickets for Opera Atelier's <i>Julius Caesar</i> available for purchase in the Main Lobby. 20 Apply now for Travel AGO excursions. 27 Gallery Hopping to Queen's Park / 9:45 am	7 Rendezvous with Art / 6 pm Special Evening for Members Henry Moore Memorial Exhibition / 6 pm 14 The Grange Luncheon Lecture / 11 am Toronto Arts Week Henry Moore Tour / 12:15 pm Rendezvous with Art / 6 pm Off the Record Lecture / 7:30 pm Spectrum / TVOntario, 10:30 pm 21 Rendezvous with Art / 6 pm Art in the Morning / 9:30 am 28 Rendezvous with Art / 6 pm	Registration begins for November lecture series <i>The Arts in a Glorious Age</i>. 1 8 Gift certificates available for purchase. Redeemable at all AGO outlets. 15 Toronto Arts Week Henry Moore Tour / 12:15 pm Members' Preview <i>Glory of the Page</i> / 2:9 pm Films <i>BBS Budapest</i> / 7 pm 22 Members' Activity DMA Conference / begins Films <i>BBS Budapest</i> / 7 pm 29 Opera Atelier <i>Julius Caesar</i> / 8 pm Films <i>BBS Budapest</i> / 7 pm	2 <i>Artful Conversation</i> / 11:15 am 9 <i>Artful Conversation</i> / 11:15 am 16 Exhibition <i>The Glory of the Page</i> / opens Symposium <i>The Glory of the Page</i> / first day of two <i>Artful Conversation</i> / 11:15 am 23 <i>Artful Conversation</i> / 11:15 am 30 <i>Artful Conversation</i> / 11:15 am Opera Atelier <i>Julius Caesar</i> / 8 pm	Exhibition <i>Pietro Longhi: The Paintings in the Palazzo Leoni Montanari</i> / opens 10 Register now for symposium on <i>The Glory of the Page</i> 17 Symposium <i>The Glory of the Page</i> / second day of two French tours begin. 24 Donor cards available from Volunteer Office. 31 Exhibition <i>Perspective 87</i> / opens Gallery Talk signed for the hearing impaired / 2 pm Opera Atelier <i>Julius Caesar</i> / 8 pm

THE COLLECTION IN FOCUS

20th-Century British Art

BY KAREN FINLAY

SINCE 1981, WHEN EXTENSION SERVICES WAS AMALGAMATED into the Curatorial Division, the Gallery has organized and circulated more exhibitions that have drawn upon the Permanent Collection. This has been possible partly because of the growing sophistication of the curatorial, security, and climate-control functions of the approximately 100 public art galleries that receive AGO exhibitions across the province, and partly because of the high standards of packing, transportation, installation, and condition monitoring maintained by Extension Services, the most active and respected museum extension department in the country. In the past six years, of the over one hundred exhibitions initiated by the Curatorial Division, approximately eighty of them have been circulated provincially, and half of these have been drawn exclusively from the Permanent Collection.

The most recent AGO exhibition to begin circulation in the province is *20th-Century British Art from the Collection of the Art Gallery of Ontario*. Comprised of 55 works of various media, it surveys an area of the Collection that has had little recent attention. The paintings, sculptures, and drawings have never been displayed as a group and the majority have been virtually unseen in the past 20 years, aside from works by Henry Moore. Nonetheless, sometimes sporadically and circuitously and sometimes with thoughtfulness and concerted effort, the Gallery has accumulated a collection that includes exceptional sculptures by Epstein, Moore, and Hepworth, and a selection of very fine paintings by Sickert, John, Grant, Nash, Hillier, Spencer, Nicholson, Sutherland, and Hockney.

The first work of art to be purchased by the Gallery was a twentieth-century British painting by Edward A. Hornel, *The Captive Butterfly* of 1905. It was bought for \$610 by subscription in 1906 and is an example of the sweet, anecdotal, late Victorian style of painting, touched by Impressionism, that was popular well into the twentieth century.

Significant accessions in any school other than Canadian were not made until the late 1920s and 1930s, and the first and only sustained period of col-



Tristram Hillier, *Chantier Fecampois*, 1940; oil on canvas, 62.2 x 76.2 cm. AGO, gift of the Massey Foundation, 1946.

lecting modern British art occurred in the late forties and early fifties. Following the Second World War, during which ties with Britain were strengthened, the Gallery received paintings by Nash, Sickert, Smith, and Hillier from the Massey Foundation. Vincent Massey was honorary president of the Gallery from 1927 until the sixties, and had collected modern British art while he was Canadian high commissioner in London between 1935 and 1946.

In the early forties the Gallery also began subscribing to the Contemporary Art Society, an organization operated under the auspices of the Tate Gallery, London. As one of the benefits of its membership, the Gallery periodically received gifts of contemporary British art, among them Henry Moore's 1941 *Group of Shelterers During an Air Raid* (pen and ink, wax crayon, chalk and watercolour). In 1947 Anthony Blunt was engaged by the Gallery as its London art representative and he was instrumental in the acquisition of, for example, the outstanding Moore bronze *Warrior with Shield* of 1953-54. Also in 1947 the Women's Committee began an acquisition fund. Their first purchase was made in 1950, Ben Nicholson's *Still-Life, June 6, 1948* (oil on hardboard), and between 1951 and 1953 they bought 16 more contemporary British works of art with guidance from the British Council.

The two most outstanding events in the Gallery's collecting of twentieth-century British art since the fifties are first, the gift by Sam and Ayala Zacks in 1970 of over 30 works by contemporary British artists,



Ben Nicholson, *Still Life, June 6, 1948*, oil on hard board, 36.8 x 52.1 cm. AGO, gift of the Women's Committee Fund, 1950.

most notably Moore and Hepworth and the younger generation of sculptors who emerged during the fifties, including Armitage, Butler, Chadwick, Paolozzi, and Caro, and second, in 1973-74, Henry Moore's gift of 101 of his bronzes and original plasters, 57 drawings, and about 200 lithographs and etchings. The interesting story of Moore's close ties with Toronto, from the controversial events surrounding the acquisition of *The Archer* for the new city hall in 1966, to the opening of the Gallery's Henry Moore Sculpture Centre in 1974, is recounted in Alan G. Wilkinson's new publication *Henry Moore Remembered: The Collection at the Art Gallery of Ontario in Toronto*.

The Gallery is pleased to share with the province a selection of paintings, sculptures, and drawings from its twentieth-century British collection. Indeed the travelling program provides added incentive to the research, documentation, display, and celebration of the Permanent Collection. *20th-Century British Art from the Collection of the Art Gallery of Ontario* opened at the Art Gallery of Peterborough in August and is presently on view at Rodman Hall in St. Catharines until November 1. It travels to the Samia Public Library and Art Gallery in June 1988.

Karen Finlay is assistant curator of European Painting and Sculpture at the AGO.

Exhibitions

Pietro Longhi: The Paintings in the Palazzo Leoni Montanari

Tier Gallery
October 3 - November 29
Fourteen oil paintings by the popular 18th century Venetian painter Pietro Longhi, who specialized in interior vignettes of bourgeois life, are presented in conjunction with *Italy on Stage*, the multi-disciplinary Italian festival taking place in Toronto during October. The paintings come to the AGO from the stately Palazzo Leoni Montanari in Vicenza, from the collection of the Banca Cattolica del Veneto with the assistance of the Istituto Italiano di Cultura, Toronto.

The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts from Glasgow University Library

Sam and Ayala Zacks Wing
October 16, 1987 - January 3, 1988
This major exhibition of illuminated manuscripts from the Middle Ages and Renaissance provides an unprecedented opportunity for Canadians to view ancient, rare, and beautiful books from the 9th to the 16th centuries. One hundred and forty-eight of the finest illuminated manuscripts and printed books in existence are drawn from the great collections of the Glasgow University Library, including the Hunterian Collection. The treasured highlight of the exhibition is the Hunterian Psalter of c.1170; its pages will be turned regularly to offer several viewing opportunities. Organized by Glasgow University Library for AGO. Sponsored by Brascan Limited.

Perspective 87

Gallery of Contemporary Art
October 31 - December 11
Perspective 87, part of a series of exhibitions featuring the work of young contemporary Canadian artists, presents works by Vancouver artist Stan Douglas. Using technical apparatus from cinema, Douglas's work addresses the complex inter-relationship between culture and technology - in particular, how technology permeates and translates human activity in industrial processes. Sponsored by George W. Gilmore.

Loring and Wyle: Sculptors' Legacy

Gallery of Contemporary Art and Restaurant Corridor
through October 18
The first exhibition devoted to historical Canadian sculpture in English Canada presents the work of Frances Loring and Florence Wyle. Works from the estates of these artists - part of the 1983 gift to the Gallery - are combined with those borrowed from outside sources. The exhibition highlights the important contribution of these two women to Canada's artistic heritage. Displayed are 96 sculptures dating from 1907 to 1958 in various media: marble, bronze, plaster, cast stone, cast iron, and wood. Sponsored by Campeau Corporation.

Recent Acquisitions of Contemporary Canadian Art

Signy Eaton Gallery
through October 31
This exhibition places special emphasis on important sculptures from the late 1960s purchased recently by the AGO. Key works by Michael Snow, Ian Car-Harris, Liz Magor, Robin Collier, and Roland Brenner illustrate the influence of the entry of language and photography into the field of sculpture in recent Canadian art. Included also are significant paintings and photo works from the 1970s and 80s. Purchases made possible by the Annual Giving Fund and the Peggy Lowensbrough Fund.

Alex Colville: The Dow Gift

Margaret Eaton Gallery
through November 15
This exhibition of 61 sketches and preliminary drawings by prominent Canadian artist Alex Colville from the remarkable collection of Dr.



AGO salutes Toronto Arts Week, October 10-18, and the Toronto Arts Awards. Join us for special guided tours of the *Henry Moore Remembered* exhibition on October 13, 14, and 15, at 12:15 pm.

Helen J. Dow, includes the 27 works that she recently donated to the AGO. Featured in *The Dow Gift* are some of Colville's best-known paintings, such as *Horse and Train*, 1954; *Swimmer*, 1962; *Woman and Terrier*, 1963; and *Truck Stop*, 1966. Also on view is a mint set of coins designed by Colville for Canada's centennial year.

Viewpoints: Approaches to Contemporary Art

Gallery E
through January 17, 1988
This educational exhibition investigates the wide variety of subjects and styles explored by contemporary artists, and the equally varied personal responses viewers bring to the appreciation of works of art. Includes works by Mimmo Paladino, Jules Olitski, and Guido Molinari from the AGO's Permanent Collection, and a rarely seen favourite from a private collection, Ken Danby's *At the Crease*. Organized by the Adult Programs department, Education Services, AGO.

Pipelines through the Arts Development Program

Henry Moore Remembered: The Collection at the AGO in Toronto
Henry Moore Sculpture Centre
through February 7, 1988
A year after the death of Henry Moore, this memorial exhibition pays tribute to the great British sculptor who donated a significant number of his original works to the AGO. The exhibition brings together for the first time all the 73 drawings, 131 sculptures, and a selection of the hundreds of prints that are in the Permanent Collection of the Gallery. The AGO owns the largest public collection of Moore's work. Sponsored by CMQ Communications Inc. with additional support from The Henry Moore Foundation.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth through 20th century paintings, 19th and 20th century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries

Selections of Canadian historical art from the Permanent Collection.



Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore collection.

Print and Drawing Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services. Dates are subject to change.

Augustus John: The Marchesa Casati

AGO Collection in Focus
Macdonald Stewart Art Centre, Guelph
through October 18

David Hockney: A Hollywood Collection

McIntosh Art Gallery, University of Western Ontario, London
through October 18

Liz Magor

Musée d'art contemporain de Montréal, Québec
through October 25

Walter Trier: Lilliput Covers

Inverarden Regency Cottage Museum, Cornwall
October 1-31

20th-Century British Art from the Collection of the Art Gallery of Ontario

Rodman Hall Arts Centre, St. Catharines
October 2 - November 1

Henry Moore: Shelter Sketch-Book Portfolio

The Temiskaming Art Gallery, Ontario
October 5-24

Rodin to Moore: Works from the Permanent Collection of the Art Gallery of Ontario

Thunder Bay Art Gallery, Ontario
October 15 - November 29

Joyce Wieland

Confederation Centre Art Gallery and Museum, Charlottetown, PEI
October 16 - November 15

Augustus John: The Marchesa Casati

Written Images: A Selection of Sequential Drawings

Sarnia Public Library and Art Gallery, Ontario
October 30 - November 30

Surrealism and Its Influence

Timmins Museum: National Exhibition Centre, Ontario
through November 1

"Artists with Their Work" Programs

Shelagh Alexander: *Compilation Photography*
St. Lawrence College, Saint-Laurent, Art Gallery, Kingston
through October 1

Joan Krawczyk: Painting

Laurentian University Museum and Arts Centre, Sudbury
through October 11

Contemporary Landscape Perspectives

Brian Burnett, Jane Buyers, Moira Clark, Jennifer Dickson, Oliver Girling, Simon Harwood, Janis Hoogstraten, Douglas Kirton, Alex Neumann, George Raab
Laurentian University Museum and Arts Centre, Sudbury
Sudbury Arts Festival, Festival Ontario
through October 11

Elizabeth MacKenzie: Wall Drawing

Kingston Artists' Association Inc., Fleming Field, Queen's University
October 7-29

Annette Margaard: Performance and Film Screening

S.A.W. Gallery, Ottawa
October 8-10

Janis Hoogstraten: Painting and Drawing

The Station Gallery, Whitby Arts

Inc., Ontario
October 10 - November 1

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during October:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
En français: Le dimanche à 14h30 (à partir du 18 octobre)

*Rendezvous with Art, a program for the after-work crowd featuring a half-hour tour followed by informal discussion.

**Artful Conversation, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired.

Evening and Weekend Tour Guides Needed

Would you like to join a program that trains volunteers to give Gallery Talks on evenings and weekends to adults visiting the AGO?

The AGO's program is expanding and seeks applications from skilful communicators with a solid grounding in art history or art education, who can devote at least 30 hours a month to learning about the Collection, preparing tours, and giving Gallery Talks.

In learning to tour, docents study art from the challenging perspective of helping adult Gallery visitors to enhance their appreciation of the Collection. Training takes place in a friendly and supportive environment among interesting and stimulating peers and Gallery staff.

The deadline for applications is November 13. Interviews will be held in late November and early December and successful applicants will join the training program in January. For application forms please call 979-6601.

Lectures

The Colville Collection of Helen J. Dow

The Jackman Hall
Sunday, October 11, 1:30 pm
Dr. Helen Dow will discuss her recent gift to the Gallery of works on paper by the renowned Canadian artist Alex Colville. Free with admission.

Off the Record

The Jackman Hall
This new series will feature critics, writers, curators, and artists discussing various aspects of local and international contemporary art in an informal context designed to encourage an open dialogue with the audience. Admission is free.

Theory in the Margins/History in Process/Feminism Remembered: Tracing the Emergence of Feminism as an Art Practice and Critical Model in Toronto's Art Community

Wednesday, October 14, 7:30 pm
Dot Tuer, Writer, Toronto

Mapping the Surface: The Process of Recent Toronto Art

Wednesday, November 4, 7:30 pm
Bruce Grenville, Freelance Critic and Curator, Toronto

Rude Awakenings in the Evolution of a Critical Writer

Wednesday, November 25, 7:30 pm
Jeanne Randolph, Writer, Toronto

The Arts in a Glorious Age

The Jackman Hall
This special series of informative and entertaining lectures will investigate aspects of artistic expression of the Middle Ages and early Renaissance, spanned by the exhibition *The Glory of the Page*. Please note that the series is offered twice on Sunday and Wednesday afternoons.

Craftsmen to Genies: The Rise of the Artist

Sunday, November 1, 1:30 pm OR
Wednesday, November 4, 1:30 pm
Francis Brown, Lecturer, Adult Programs, AGO

The Influence of the Art of Church Treasures on Architecture and Sculpture in the 12th and 13th Centuries

Sunday, November 8, 1:30 pm OR
Wednesday, November 11, 1:30 pm
Malcolm Thurlby, Associate Professor, Department of Visual Arts, York University

Gothic Twilight: Style and Ornament in Late Medieval Architecture and Sculpture

Sunday, November 15, 1:30 pm OR
Wednesday, November 18, 1:30 pm
Corey Keeble, European Department, Royal Ontario Museum

When ordering series tickets please indicate Sunday or Wednesday series: Members, seniors \$15; students \$10; non-Members \$20. Single tickets, if available, will be sold just prior to each lecture: Members, seniors, students \$6; non-Members \$7. Ticket prices include admission to the Gallery.

To register, send a stamped, self-addressed envelope, and a cheque payable to the Art Gallery of Ontario, in care of the Scheduling Office, Education Services; or contact Education Scheduling at 979-6601. Telephone orders only by visa, MasterCard or American Express. Enrollment confirmed only upon receipt of payment.

Symposium

The Glory of the Page

The Jackman Hall
Friday, October 16
Saturday, October 17
This symposium will bring together scholars from Glasgow and Toronto to discuss specialized aspects of *The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts* from Glasgow University Library.

Friday, October 16, 8 pm

Glasgow University Library: Past and Present
Henry J. Heaney, Librarian and Keeper of the Hunterian Books and MSS, Glasgow University Library

This opening lecture will be followed by a viewing of the exhibition and a cash bar reception.

Saturday, October 17, 9 am - 4:30 pm

Breaks for refreshments and lunch. This day of lectures closes with a question period.

The Hunterian Psalter and English Illuminated Psalters

Robert Desham, Department of Fine Art History, University of Toronto

An Early Medieval Medical Codex from the Salerno Region and Its Place in South Italian Manuscript Making

Roger E. Reynolds, The Pontifical Institute of Mediaeval Studies, Toronto

The Illustrated Bible in the Middle Ages and Renaissance

Luba E. Eken, Department of Fine Art History, University of Toronto

Examples of North Italian Illumination of 1380-1410 in the Hunterian Collection

Robert Gibbs, Department of History of Art, University of Glasgow

Ayma's Apocalypse: The Context of a Conundrum

Nigel T. Smith, Special Collections, Glasgow University Library

Strength in Numbers: The Illustrating Book and the Effect of Printing

Howard Creel Collinson, European Department, Royal Ontario Museum

Tickets: Members and seniors \$30; students \$10; general admission \$35.

To register send a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario, in care of the Scheduling Office, Education Services, or contact Education Scheduling at 979-6601. Telephone orders only by Visa, MasterCard, or American Express. Enrollment confirmed only upon receipt of payment.

Theatre

Robin Hood and the Friar

The Walker Court
Sunday, October 18, 3 pm

An event for the whole family on the opening weekend of *The Glory of the Page*. Action, songs, and dancing enliven the timeless saga of Robin Hood and the Friar. Presented by the University of Toronto's Pociu Ludique Societas and the Toronto Morris Men. Free with admission.

Sir Gawain and the Green Knight

The Walker Court
Tuesday, December 8, 8 pm and Thursday, December 10, 8 pm

In conjunction with *The Glory of the Page*, Pociu Ludique Societas presents an unforgettable dramatic reading of the late 14th century poem, considered the most brilliantly conceived of all Arthurian romance adventures. Set with music and dance in the court of King Arthur at Christmas time, the double-edged contest of Christian chivalry tests both the physical courage and spiritual strength of Gawain. Not to be missed!

Tickets for Members, seniors,



Book of Hours, Flanders, c.1460; vellum, 22.4 x 15.8 cm. Euing Collection of Glasgow University Library.

students \$10; non-members \$12. Available from November 16 to reserve, call 978-8668. Monday to Friday 11 am - 5 pm. Visa and MasterCard accepted. For further information call 978-5096.

Concerts

Sunday Concert Series

The Walker Court

Sunday, October 25, 3 pm

In collaboration with the Royal Conservatory of Music (RCM), the AGO launches a new, exciting concert season at the Gallery. The series of eight concerts presented from October 1987 through May 1988 demonstrate unrelenting, high musical standards - performing artists are drawn from the RCM faculty and from instrumental and vocal ensembles.

To complement the exhibition of illuminated manuscripts from the Middle Ages and Renaissance, *The Glory of the Page*, the inaugural concert will feature Alison Melville on recorders, Jennifer Huggitt-Flint on viola da gamba, and Terry McKenna on lutes, with music from the 14th to the 17th centuries.

Free with admission to the Gallery.

Opera Atelier

Julius Caesar by George

Frederick Handel

The Walker Court

October 29, 30, 31 and

November 1, 8 pm

Presented by Opera Atelier Canada's Baroque Opera Company: Marshall Pynkowski and Jeannette Zingg, Artistic Directors.

Opera Atelier returns to the AGO this fall with performances of Handel's best-known opera *Julius Caesar*. Eighteenth-century costumes, staging, and dramatic gesture bring to life the story of Caesar and Cleopatra. Performers will include Emilio Roman as Caesar, Jane Leibl as Cleopatra, and Diane Lobb as Cornelia. Handel's dramatic music will be played on original instruments.

Tickets: AGO and RCM Members, seniors, and students \$12; non-members \$15. Beginning October 13 tickets will be available in person in the Main Lobby of the AGO on Tuesday through Sunday, noon to 5 pm and on Wednesdays until 8 pm. Visa, MasterCard, and American Express accepted. Only credit card orders can be made by phone; call (416) 979-6645 during hours indicated above.

Twenty-minute open rehearsals: October 4 and 11 at 2:30 and 3:30 pm, and October 18 and 25 at 1:30 and 4:30 pm. Free with admission.

Gallery School

Family and Community Studio

Gallery School
Sundays 11 am - 4 pm, October 18, 1987 to April 17, 1988, except December 20 and 27, January 3, and April 3

Family and Community Studio is a family drop-in program where kids, parents, and grandparents are making art together. Materials for drawing, painting, printmaking and sculpture are available, with guidance provided by Gallery School artists. Open to the public and to Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated.

Free with admission to the Gallery.



The Grange

The Grange was once a centre of social and political life in Upper Canada. This fine heritage building



In the drawing-room of The Grange.

has since been restored to a gentleman's house of the mid-1830s and is now among the most popular museums in Toronto.

Free with admission to the Gallery. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 601.

A project of the Volunteer Committee.

Luncheon/Lectures

Mary O'Brien: An English Lady as Pioneer

The Grange Music Room

Wednesday, October 14, 11 am

Tickets are \$7 for AGO Members; \$10.50 for non-Members.

Anne Landrum: Gentlewoman of the Backwoods

The Grange Music Room

Wednesday, November 4, 11 am

Tickets are \$7 for AGO Members; \$10.50 for non-Members.

For Kids

Hands On

Sundays 1-4 pm

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 352.

Hands On appreciates the generous support of Atari Canada Corp. and Irwin Toy Ltd.

Weekend Workshops

Sundays, October 4, 11, and 25

1-3 pm

Weekend Workshops for children ages 8-12 will be offered Sunday afternoons in October. Each workshop begins with a short film, followed by a chance to invent something wonderful. Make a box sculpture, do a portrait, design a kite - the only boundary is your imagination. Each week will bring a new program. Come once or come each Sunday.

A limited number of tickets will be available each Sunday at the Information Desk. First come, first served. For more information please call the Elementary Education department at 977-0414, ext. 398.

Films

BBS Budapest: Twenty Years of Hungarian Experimental Film

This touring film exhibition, seen earlier at the Museum of Modern Art, New York, and the Boston Museum of Fine Arts, Massachusetts, presents a survey of Hungary's unique, state-supported but independently run Béla Balázs Studio, which over the last 20 years has produced some of the most innovative films made in Europe. The five-part, eighteen-film series

organized by the American Federation of Arts is full of surprises; it includes avant-garde epics by some of Hungary's most respected visual artists, diary films, and several extraordinary documentaries on everything from Communist rock music to exploited gypsies. László Béke, film historian and former director of BBS, and Vette Biró film theorist and lecturer at New York University are guest curators of the series.

Films are \$3 for each program. Screenings take place in The Jackman Hall. Tickets go on sale October 6 in the Audio-Visual Centre, and a brochure with program notes is available. Entrance to films is through the McCaul Street doors. For further information call 979-6608.

BBS Budapest is supported by the National Endowment for the Arts, the Soros Foundation, and contributions from the AFA Friends of Film, Hungarofilm, and several private individuals.

At the Art Gallery of Ontario, the presentation of this series has been made possible through the generosity of Carlton Inn Hotel.

Program I

(90 min.)

October 17, 7 pm

Tuesday (1963, b/w 21 min.)

Mark Novák, dir.: BBS
Stereotypical characters of old burlesque films are locked in an archetypal battle, but through fragments of inner monologue the film's more general existential message is sensed.

Elegy (1965, colour, 20 min.)

Zoltan Huszár, dir.: BBS



This lyrical "film poem" pays homage to the horse, once the most important helper to man. The film attempts to document the folklore while mourning the slow destruction of horses in industrial societies.

Seven Tests (1981/1982, b/w 56 min.)

Dóra Maurer, dir.: BBS
The seven tests are the seven devised situations into which the filmmaker pushes five members of a family one by one, and through which the history of a recent tragedy in their lives emerges.

Program II

(90 min.)

October 22, 7 pm

Punitive Expedition (1970, b/w 25 min.)

Dezso Magyar, dir.: BBS
A cavalry unit in seemingly timeless uniforms arrives at a village looking for "criminals," whose desperate attempts at resistance are juxtaposed with violent scenes from the 1960s.

Diary of an Eccentric Gentleman (1972, b/w 15 min.)

Agnes Háy, dir.: BBS
Animated film, in which similarly geometric people engage in different characters, mixes home-made quality with humour.

Weather and His Life (1976, b/w 30 min.)

János Xantus, dir.: Academy of Theatrical and Film Art
The ironic style of this Goethe adaptation is underscored by the film's surprisingly dumb yet sly central character and the narration that follows the events. The film operates on several levels of reality at the same time.

The Fly (1980, colour, 3 min.)

Ferenc Rózsák, dir.: Pannónia Film Studios
Academy Award-winning animated film, chronicles the life and death of a fly. The film is a masterpiece of design and camera work; the subjective camera is the eye of the fly - or the eye of the viewer.

Calvary (1982, colour and b/w 13 min.)

István Antal, dir.: BBS
The film deals with the possibility of depicting fundamental human gestures on film. Three episodes: The Game, Bottle, and Newswire.

Program III

(100 min.)

October 29, 7 pm

Black Rain (1970, b/w 45 min.)

Fal Schiffer Jr., dir.: BBS
This lyrical "film poem" pays homage to the horse, once the most important helper to man. The film attempts to document the folklore while mourning the slow destruction of horses in industrial societies.

This documentary film portrays impoverished workers who commute each week from Hungary's poorest region to work in Budapest. The film has a pungent quality of proletarian disorder which is underscored by Schiffer's ultra-verite, mike-in-frame style.

Happy New Year (1974, b/w 14 min.)

Elemér Ragályi, dir.: BBS
This social documentary with strong overtones of political satire surveys the various ways in which Budapest citizens celebrate New Year's Eve. To the sounds of dissonant music the camera mingles with the crowd as more and more sinister flashes invade the happy scenes.

Selection (1970, b/w 41 min.)

Gyula Gazdag, dir.: BBS
This ironic and heavily critical documentary follows the absurd selection process through which an oil factory's Communist Youth Union decides which rock n' roll band to sponsor after some 95 groups answered their advertisement.

Program IV

(108 min.)

November 5, 7 pm

Flirt (1980, b/w 30 min.)

Idikó Enyedi, dir.: BBS
The filmmaker subjects herself to hypnosis, and records the event with a fixed camera. During editing, she uses cinematic technique to reveal the unconscious layers of the director's activity and to regain control over her own material.

Dream Reconstructions (1977, b/w 78 min.)

Miklós Erdélyi, dir.: BBS
This feature-length film by the late, influential, avant-garde artist Miklós Erdélyi attempts to document the undecipherable - the unconscious. Restaging other people's dreams, he calls copies of copies, he attempts to communicate a multi-layered truth.

Program V

(117 min.)

November 12, 7 pm

Aldrin (1976, b/w 14 min.)

László Vidorovszky, dir.: BBS
A brief, artistic depiction of a meeting between someone and the astronaut who was the second to walk on the moon. Based on a report from Stern magazine.

Shine (1983, colour, 43 min.)

János Vitéz, dir.: BBS with Objective Studio
This nostalgic look at cinematic illusion reflects the memory of the one-man candlelight cinema of childhood. The film evokes the spirit and stars of early silent pictures and "talkies."

Private History (1978, b/w 25 min.)

Gábor Bódy, dir.: w.i.w.i.u.
The film lends new meaning to archival footage, as amateur films of wealthy Jewish families shot before or during the Second World War are restructured to signal the inevitable tragedies and atrocities of the war.

Rating (1974/1982, b/w 14 min.)

Gyula Száva, dir.: BBS with the Youth Studio of Hungarian Television
In this parable on the problems inherent in the perception of form, white circles against black background move across the screen, they multiply, collide, pass through one another, and finally produce a static white line.

Dawn (1973/1980, b/w 21 min.)

András Sörtes, dir.: BBS with the Youth Studio of Hungarian Television
This film received the prize of Best Experimental Film at the Oberhausen film festival in 1980. Through a cinematic technique that utilizes macrophotography, microphotography, and computer animation, this trilogy scrutinizes different aspects of the industrial environment.

New Hungarian Films at the Ontario Science Centre

Parallel to the AGO screenings of BBS Budapest, the Ontario Film Institute is presenting a series of ten recent Hungarian feature films, with the assistance of Hungarofilm and the Hungarian Embassy. The series begins on October 14 at 7 pm and continues through November 24 in the Main Auditorium of the Ontario Science Centre. Several of the film-makers featured in BBS Budapest are represented in this program with feature productions, including János Xantus, Gábor Bódy and Gyula Gazdag. For information call 429-4100, ext. 301, 302.

Please note: All films in both series are in Hungarian with English subtitles.

Gallery Hopping

Another Significant Albright-Knox Exhibition!
Wednesday, October 14, 8:30 am
Abstract Expressionism: The Critical Developments will be a major exhibition held this year to celebrate the 125th birthday of the Albright-Knox Art Gallery at the Buffalo Fine Arts Academy. Ninety works of art gathered from Europe and North America lead us through this famous period in the history of art. Among the fine examples of creative genius displayed are those of Pollock, Kline, Rothko, Newman, Gorki, and de Kooning. Meet at the St. Clair subway station (Pleasant Blvd. entrance) for morning departure. Please bring passport for border crossing. Tickets are \$35 and include luncheon at the gallery.

The Present and the Past on a Walk in Queen's Park
Tuesday, October 27, 9:45 am
 Meet at the John B. Aird Gallery in the Macdonald Block, 900 Bay St. (southwest corner of Wellesley), to see the juried exhibition of the Society of Canadian Artists. Then enjoy a guided tour of The Ontario Collection of the Parliament Buildings — the oldest public collection of portraits, sculpture, and architectural ornamentation in Toronto. Another brief stroll brings us to the Sigmond Samuel Building for lunch and a special viewing of landscape paintings by George Russell Dartnell, a British medical officer posted here in 1838. Cost: \$22.

Yorkville Ramble
Wednesday, November 18, 6-8 pm
 Join us for a special viewing of the varied and interesting art galleries in the Yorkville area. Refreshments served en route. Tickets \$10, with area map.

Gallery Hopping is a project of the Volunteer Committee.

Travel AGO

New York! New York!
November 20-22, 1988
 Need a pre-Christmas lift? Join us for a sumptuous long weekend of galleries, shops, and theatre. The tour begins and ends with private limousine service at your door. In New York we will visit the commercial galleries of SoHo, the Cloisters, the Sileman Collection, the new wing of The Metropolitan Museum of Art, and much more. Our theatre evening is a real coup: dinner, transportation to and from the spectacular *Les Misérables*, and a dessert reception afterwards. Pamper yourself — come to New York.

Chicago
May 5-8, 1988
 Chicago is the quintessential American metropolis and the subject of great poetry, song, literature, and painting. It is also a major architectural centre and home of the fabulous International Art Fair. Come with us and sense the art and architectural pulse of this vibrant city.



View of Swiss Van Der Rohe's Lakeshore Drive apartments in Chicago.

Alsace, Lorraine, and Switzerland: Medieval to Modern
June 1988
 Imagine early summer in Switzerland exploring the flower bedecked medieval cities of Zürich, Bern, and Basel. Imagine a journey through the sublime Swiss landscape into France, and the picturesque diver-



The Great Minster in Zürich, Switzerland.

sity of Lorraine and Alsace. View Le Corbusier's 20th-century masterpiece at Ronchamp. Stay in elegant 18th-century Nancy. Discover Renaissance Strasbourg and its magnificent Gothic Cathedral. Explore the famous "Route des Vins" from Strasbourg through Colmar. Wander a little off the beaten track in this delightful border region of France and Switzerland.

The Ottawa National Gallery Tour
July 9-10, 1988

The AGO joins hands with the ROM for a two-day visit to tour the spectacular new National Gallery and two outstanding exhibitions: *Dagges and The North American Indian Art Show* from the Calgary Olympics. Watch for further details.

Looking Ahead...

Quebec City: Fall 1988
Russia: September 1988
Japan III: October 1988
 These trips are still in the planning stages. Look for more information next month.

Travel AGO is a project of the Volunteer Committee.

Members' Activities

Invitation to Members

Members and their guests are invited to preview *The Glory of the Page* on Thursday, October 15, from 2 to 9 pm. The exhibition will be opened by Arnold Edinborough, O.C., president and chief executive officer of The Council for Business and the Arts in Canada at 6:30 pm. Throughout the afternoon and evening a medieval theme and entertainment will be featured. Special events include calligraphy demonstrations in the exhibition and complimentary afternoon tea in the Walker Court. *The Glory of the Page* opens to the public on the following day, October 16, and continues through January 3, 1988.

OMA Conference

Park Plaza Hotel
October 22-25
 AGO Members may take advantage of an opportunity to join museum professionals, volunteers, board members, and internationally renowned speakers at the Ontario Museum Association's first Toronto conference in many years. Enjoy informative sessions, challenging guest speakers, interesting tours, and workshops. To register, call the OMA at (416) 367-3677.

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 8; to order by credit card, please call 977-0414 and ask for the Volunteer Office. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled event. These are projects of the Volunteer Committee.

Special Evenings for Members

Henry Moore Memorial Exhibition
Wednesday, October 7, 6 pm
 Dr. Alan Wilkinson, curator of Modern Sculpture, will tour the AGO's world famous Henry Moore collec-

Behind the Scenes New Production by Opera Atelier



Celebrated mezzo-soprano Diane Loeb recreates the role of Cornelia in Handel's *Julius Caesar*. Shown here as Juno, in an earlier Opera Atelier production.

WITH CHARACTERISTIC PAGEANTRY AND APLOMB, Opera Atelier, Canada's baroque opera company, will once again transport AGO audiences to the eighteenth century, this time for Handel's celebrated opera *Julius Caesar*, which premiered at London's Haymarket Theatre in 1724. Billed as a "masterpiece of Opera Seria," *Julius Caesar* is the largest and most ambitious production yet undertaken by artistic directors Marshall Pynkoski and Jeannette Zingg, who have been producing theatre, dance, and opera.

tion. Dr. Wilkinson is the author of *Henry Moore Remembered: The Collection at the AGO in Toronto*. Come to an informative evening with the foremost expert on Henry Moore. Tour starts at 6 pm. Dinner to follow in The Restaurant at 7 pm. Tickets \$23. If special diet is required, please notify Volunteer Office.

The Glory of the Page
Wednesday, November 18, 6 pm
 Dr. Francis Brown, education officer and lecturer, Adult Programs department, AGO, will give an introductory lecture on the exhibition *The Glory of the Page* in The Jackman Hall. A dinner afterwards in The Restaurant will be based on a traditional medieval menu and accompanied by music of the period. The exhibition will be open for viewing until 9 pm. A unique opportunity to see this collection of rare and beautiful illuminated books. Tickets \$23. If special diet is required, please notify Volunteer Office.

Sunday Start with Art

Henry Moore: AGO Collection
Sunday, October 18, 11 am
 Join us for a continental breakfast in the Members' Lounge and then enjoy a tour of the memorial exhibition of selected works by Henry Moore from the Gallery's Permanent Collection. Tickets are \$6.

Perspective 87

Sunday, November 15, 11 am
 A continental breakfast in the Members' Lounge at 11 am precedes a tour of *Perspective 87*. This exhibition features the work of Vancouver artist Stan Douglas. Tickets are \$6.

Art in the Morning

Henry Moore: AGO Collection
Wednesday, October 21, 9:30 am
 Plan to join Curator Alan Wilkinson in a tour of the Henry Moore memorial exhibition, assembled from the AGO's extensive collection of the artist's sculpture. Tour begins after refreshments, served in the Members' Lounge at 9:30 am. Tickets are \$4.50.

Perspective 87

Wednesday, November 18, 9:30 am
 Meet in the Members' Lounge for refreshments and then tour *Perspective 87*, the exhibition featuring the work of Vancouver artist Stan Douglas. Tickets are \$4.50.

Volunteers Wanted

Add a new dimension to your life! Your help is needed for all volunteer projects at the Gallery, The Grange, and The Reference Library. A few hours of your time each week will provide a useful service for the Gallery and a gratifying experience for you. It is an opportunity to meet new people while learning about the Gallery and The Grange. Applications are available in the Volunteer Office and at the Membership Desk.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable at all AGO outlets. Art Rental and Sales. The Restaurant, and Membership.

Art Rental and Sales Gallery

This month's installation will hang from October 5th to November 8th. The list of artists now represented in Art Rental and Sales has just been revised and is very large. It includes well-known artists: Geoffrey Armstrong, Francis Bacon, Jack Bush, Marc Chagall, Joan Miro, Ben Nicholson, Toni Onley and Joyce Wieland, to name a few.

Do come in to see our collection — you will be delighted with its quality and range. Remember that the first three months' rental fee is deductible if a work is subsequently purchased. A project of the Volunteer Committee.

The Jewellery Shop



The artist of the month is Anne Barros. Price-winning jeweller whose imaginative silver boxes, baby mugs, cosmetic brushes, and jewellery are a great temptation for visitors to The Jewellery Shop. A project of the Volunteer Committee.

in authentic baroque style since 1983. As Marshall Pynkoski says, *Julius Caesar* is one of Handel's best-known operas; it has a large cast of powerful characters and great scope for pageantry. Baritone Emilio Roman sings the heroic role of Julius Caesar opposite soprano Jane Leibel in the role of the immortal Cleopatra, and well-known mezzo-soprano Diane Loeb portrays Cornelia, the proud and tragic widow of Pompey. Some of Canada's finest musicians will accompany the production on period instruments. The beautiful music, elaborate sets, costumes, mime, and candlelight promise to make this a theatrical event not to be missed. Consult the events section for ticket information.

En Français ... Mais Oui!

TO ASSIST THE AGO'S CONTINUING EFFORT TO IMPROVE French-language services at the Gallery, the Volunteer Committee has been recruiting French-speaking volunteers to be trained as docents. Fifteen enthusiastic men and women have worked diligently throughout the summer under the direction of Lucie Amyot to acquaint themselves with the AGO and the Permanent Collection, and to brush up on their art history in preparation for conducting group tours in the galleries.

"Response from the French community has been excellent," says Lucie Amyot, "and the calibre of people who expressed interest in becoming involved with the program is impressive. We have a dynamic group of mostly young professionals [most work full time], who bring their own areas of expertise and insight to the project, among them a former director of the Musée d'art contemporain in Montreal, two university professors of music and literature, and two young professional artists. Judging by their enthusiasm, French tours at the Gallery will not only be informative but entertaining as well."

Appropriately, the program will get a festive start on October 17 and 18 at 2:30 pm as part of the celebrations during Francophone Week, and from that time on tours will be offered in French every Sunday afternoon.

A bientôt!

The Book Shop

Freeman Patterson, internationally renowned Canadian photographer and author of best-selling photography books, will be giving a slide presentation (approximately 40 minutes long), accompanied by music in The Jackman Hall on Sunday, October 11, at 3 pm. The occasion marks the launch of Patterson's new book *Portraits of Earth*, published by Key Porter Books. It is a book of photographs showing the sparse beauty of the Nariobi desert and the Arctic. The slide show is followed by a question period and book signing. Patterson's previous titles include *Photography for the Joy of It* and *Nam-ah-ah-ah: Garden of the Gods*. No tickets required, but first come, first seated.

Impulse Shop

Make this Thanksgiving a country-casual event the whole family will enjoy. Grapevine baskets are perfect for displaying your home-grown harvest or colourful bunches of Indian corn. Specialise in antiques from The Grange shop add a graceful note to dining while delicious relishes and condiments add eye-appeal to your culinary achievements. And at day's end, you can relax, fire-side, with one of our unusual puzzles, which will entertain for hours.

A project of the Volunteer Committee.

Reproduction Shop

After a brisk walk in the autumn air, why not drop in and browse through Canada's largest selection of Canadian and international fine-art reproductions and modern posters! Leader frames, museum mounting, and framing services are available. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. Film classics in video format now available for rent.

The Restaurant

The popular main-floor dining room

offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities; access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

Donor Cards

A Project of the Volunteer Committee. Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation, or other occasion. The person or family to be honoured will receive a special acknowledgment card. Tax receipts will be issued for gifts of \$5 or more. Please include the following information with your donation: (a) the donor, your name, and address (b) the occasion to be honoured (c) the name and address of the recipient (d) donation cheque payable to the Art Gallery of Ontario. Forward mail to: Volunteer Office, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario M5T 1G4.

Behind the Scenes

A Second Look



Ken Danby, *At the Crease*, 1972, egg tempera, 71.1 x 101.6 cm. Private collection. Photo: courtesy of Gallery Moos, Toronto.

AN ARTICLE IN THE LAST ISSUE of AGO NEWS BRIEFLY described *Viewpoints: Approaches to Contemporary Art*, an exhibition featuring eight recent paintings and sculptures, organized by AGO's Adult Programs, Education Services, and sponsored by TransCanada Pipelines through its Arts Development Program. If you have seen the show, you may want a return visit, if you have yet to explore *Viewpoints* you may wish to take an opportunity to do so before the exhibition closes, January 17, 1988. Here's why.

In mid October several special features will be added to the initial *Viewpoints* installation, features specifically designed to enhance the value of the viewer's visit to the Gallery. Three computers, informative 'flippers' (cards), audiotape machines, wall panels, photos, and other forms of complementary material referred to as 'animation' assist the exploration of complex, often enigmatic art works. These aids allow direct involvement and interaction with the art, while they help to make the viewer's discoveries enriching and fun.

Viewpoints: Approaches to Contemporary Art has been developed in the belief that exploring contemporary art, impenetrable as it may appear at first encounter, can be satisfying and enjoyable for everyone.

Off the Record

OVER THE LAST DECADE TORONTO HAS EARNED THE reputation of being the most dynamic centre for contemporary art in Canada. The burgeoning 'Queen Street' art scene of the 1970s has come of age by the 1980s and a new generation of artists, critics, and curators have established their reputations through the parallel gallery system and publications such as *Impulse*, *Punditlogumme*, and *C* magazines. This autumn, in a new program at the AGO called

Off the Record, the critics, writers, curators, and artists, who continue to make things happen in Toronto, will speak informally on a wide range of topics on contemporary art, designed to stimulate an open dialogue with the audience. During October and November, Dot Tuer, Bruce Grenville, and Jeanne Randolph will address a scope of subjects including feminist art in Toronto and the methods of contemporary criticism. So join us for this stimulating and informative series. Coffee will be served. For complete details see the events listings.

New Acquisitions

ONE OF THE MOST EXCITING 'BEHIND-THE-SCENES' activities at the Gallery is the acquisition of new works of art for the Permanent Collection. Working closely with AGO curators, collection committees comprised of art experts from the community meet regularly to help chart the direction for the development of the Collection. They make careful considered decisions about whether or not works of art offered to the AGO as donations, or suggested for purchase, would enhance the Collection and whether or not they should be acquired.

As the richness of the three Recent Acquisitions exhibitions seen earlier this spring at the Gallery suggests, the committees have been equally busy in each of the collecting areas. Owing to the generosity of the local art community, many new works have been added to the Collection since the spring exhibitions. In future issues of AGO NEWS we hope to keep up to date with news of works entering the Collection, and to report regularly on significant new acquisitions. In recognition that works of art enter the Collection only through donations and through purchases supported by the Annual Giving Fund, we would like to take the opportunity afforded by this column to acknowledge and thank our generous donors.

Among the acquisitions added to the Collection over the last few months are several 19th-century



Eugene Delacroix (French, 1798-1863), *Lion Devourant un Cheval (Lion devouring a horse)*, lithograph on chine colle, 17.1 x 23.7 cm (image). AGO, gift of Touche Ross, 1987.



Decent people don't want this kind of business operating.

Robin Collyer (Canadian, b. 1949), *Untitled #2*, 1975; black and white photograph, lettraset, 48.8 x 49.2 cm. AGO, gift of the Peggy Lownsbrough Fund, 1987.

prints, executed in a unique oil-colour printing process by British artist George Baxter (1804-1867), from the *Estate of Spencer Clark*; fine colour lithographs *Interior with Hanging Lamp* by Edouard Vuillard (French, 1868-1940) and *Lion devouring a horse* by Eugene Delacroix (French, 1798-1863), and also a superb etching by James McNeill Whistler, *The Kitchen*, are gifts of Touché Ross. A superb ink drawing on linen by Paul Fournier (Canadian, b. 1939) was donated by artist and former AGO trustee, Kay Graham. The Trier-Fodor Foundation continued their generous support, and gave the Gallery several engravings by Claes Van Breen (Dutch, c.1560-c.1602) from the series *Allegories on Wealth, Marriage, Wisdom* (after Karl van Mander, Dutch, 1548-1606), two plates from the *Masquerades* series by Robert Boissard (French, c.1570-), and a superb graphite and pen and ink drawing, *Dr. James Paying a Bill*, by Fuseli (Swiss, 1741-1825). In the area of contemporary Canadian art, the AGO purchased several works by the Toronto art trio General Idea, including a 1968-69 painting *Mimi*; an installation work by Rodney Graham, *The System of Landor's Cottage*; and several photographic works by Robin Collyer, made possible by the Peggy Lownsbrough Fund.

Return to Woodstock



Artist' at work at AGO staff picnic this summer. Special thanks to Duke's Cycle, Marlin Travel, and all others who generously donated prizes for the raffle.

General Information

Admission

Adults: \$3.50
Seniors with cards: \$1.50
Fridays FREE for Seniors
Students, full-time with cards: \$1.50
Family (2 adults with children under 13): \$7
Members: FREE
Children under 12 (unaccompanied): FREE
Wednesdays, 5:30-9 pm: FREE

To protect works of art, we ask visitors of major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

AGO: (416) 977-0414

Membership

Young Member (age 25 and under): \$15
Non-Resident (100 km beyond Toronto): \$25
Individual: \$35
Family/Unit: \$50
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office, via, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office (977-0414 ext. 292).

Notice to Members

From time to time, our mailing list is

released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (977-6620).

Moving?

Please send or phone in your new address to the Membership Office (977-6620) before you move. Reference to your old address and your membership number from a previous mailing label will be helpful.

How to Order

For tickets, reservations, course registration, information, please: Address the department specified in events listing.

Specify date, name of event, and number of tickets. Indicate your name, address (with postal code), and phone numbers.

Include a stamped, self-addressed envelope for tickets. Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Gallery Hours

Tuesday through Sunday 11 am - 5:30 pm. Wednesday 11 am - 9 pm. Closed Mondays.

Free Admission
Wednesday evenings
5:30 - 9 pm

The Grange House

Daily 12-4 pm. Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am - 5:30 pm. Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday, Thursday Friday 11 am - 4 pm; Wednesday 11 am - 9 pm. Saturday and Sunday 11 am - 5:30 pm.

Edward P. Taylor Audio-Visual Centre Open Tuesday, Thursday, Friday 11 am - 5 pm and Wednesday 11 am - 8:30 pm.

The Restaurant

Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5:30-9 pm. Closed Mondays.

The Coffee Shop

Open daily 10:30 am - 5 pm.

Members' Lounge

Open to Members and their guests from noon - 5 pm. Wednesday from noon - 9 pm. Closed Mondays.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

AGO
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